**Sumito Estévez’s house and workshop**

The first exercise in the design course this trimester was to propose a house for an artist. This house had to function as the client’s residence but also as a small place for teaching. Each student had to choose an artist and learn about his life and profession in order to satisfy his or her needs as a client. The project was placed in a squared lot of 12 meters on each side and 12 meters height. The particularity of this building was that the house had to be semidetached of both laterals, so it became another condition during the design process. Moreover, these houses were all aligned and faced from one façade to a street and the other one to a square. Basically, we started the process with this information, which I think were enough to establish some limits and conditions to the project.

Knowing that the house was for an artist, I think I should summarize my research about the client I picked. I chose Sumito Estévez, a Venezuelan chef recognized internationally nowadays. Sumito does more than cooking: he is a business man, he writes articles for newspapers and magazines, he has more than one TV show and he is the director and founder of the Instituto Culinario de Caracas. Once I found out about these facts, several needs came to my mind: this chef needed more than a big kitchen, he needed at least an office to write and prepare his work and he needed a place where he could teach and maybe record a TV show. Besides, he is married and he has three children, so he would not live alone: he needed more than one bedroom in his house. In addition, the kitchen factor provided more aspects to think like places to storage the food and some furniture like dishwasher machines and counters that other spaces do not need.

On the other hand, the context played a big role also in this project because in some way we depended on the neighbors. We could not break the urban edge, so every decision we made, we had to check it or compare it to the other houses. We also had to respond to a square that determined which façade was more important. This means that we could not react the same way on both sides because the situations in the square and the street were completely different. Also, the size of the volume became a need: we needed to fit the entire program into that space and make it comfortable.

After a long process I decided that I would separate my house in two volumes: one in contact to the ground that would contain the public spaces and another volume above the first one, which would contain the private spaces. The space between the volumes would be a terrace that would serve as a filter from one area to the other and as a recreation space.

In order to describe the plans, the ground floor contains a delicatessen store and the workshop (a big kitchen). In the first floor appears the terrace as I mentioned before. In the second floor you will find the living room, the dinning room, Sumito’s office and his personal kitchen. Finally, when you get to the third floor you find Sumito’s bedroom and two bedrooms for the children.

The materials used in this project were concrete, steel, brick and glass. Brick was used in all the walls. It was also combined with glass for the windows. As you may know, concrete and steel were used in the structure. The structure used was mainly post-and-lintel but also truss beams .In this project, the structure worked in some cases as a window also: in the empty spaces of this special beam I placed glass for the windows. These truss beams were very useful because they allowed me to leave long projectings and create better spaces in the entrance of my building.

In conclusion, with this house I learned to combine and resolve many more conditions than I was used to. I got to create beautiful and functional spaces that satisfy the needs both of my client and mine. I have to say that in the end I was very pleased with the result and I think it worked in a good way.